



# La deu de València

febrero '19

SKINZINE - 4

4 euros



## CONTENIDO

FIRST STRIKE (USA), FIRST ASSAULT (AUSTRALIA), VAPAUDENRISTI (FINLANDIA), RETALIATOR (INGLATERRA), THE FRANKS (SUECIA) Y PLASTIC SURGERY (ITALIA), FROM THE DRAGON TO THE EAGLE (RIVAL & ROGUES - USA), CONCRETE RATS, NUEVAS BANDAS, DISCOS, ETC.



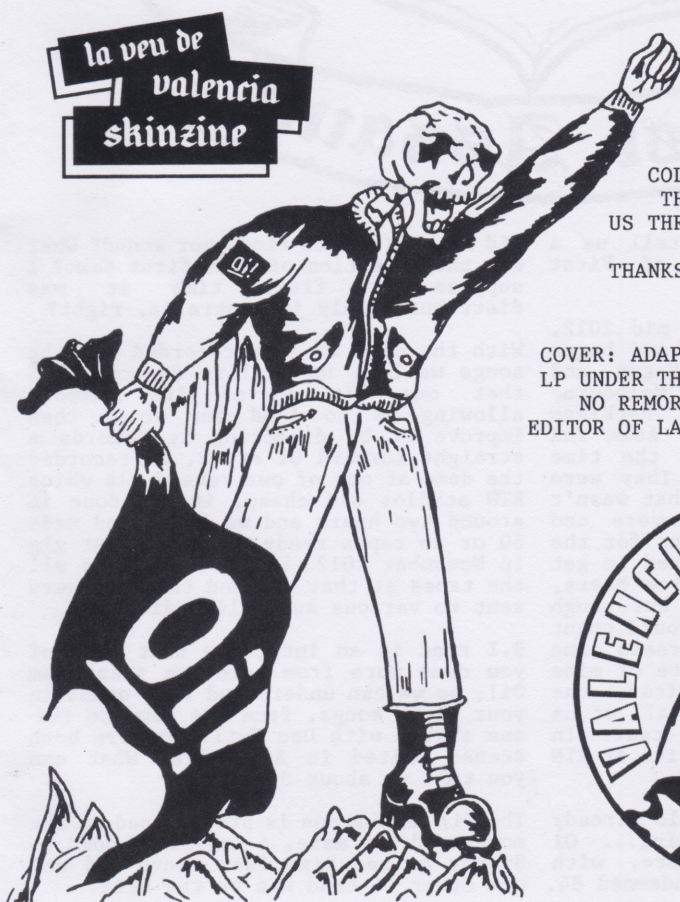
# The English Edition





# index

FIRST ASSAULT.....	3-8
RETALIATOR.....	9-12
VAPAUDENRISTI.....	13-18
FRONTILINE NEWS.....	21-22
CONCRETE RATS.....	23-36
FIRST STRIKE.....	27-29
THE FRANKS.....	30-34
FROM THE DRAGON TO THE EAGLE.....	35-36
PLASTIC SURGERY.....	37-38



la veu de  
valencia  
skinzine

ALL THE INTERVIEWS MADE  
BETWEEN MAY AND DECEMBER  
2018.

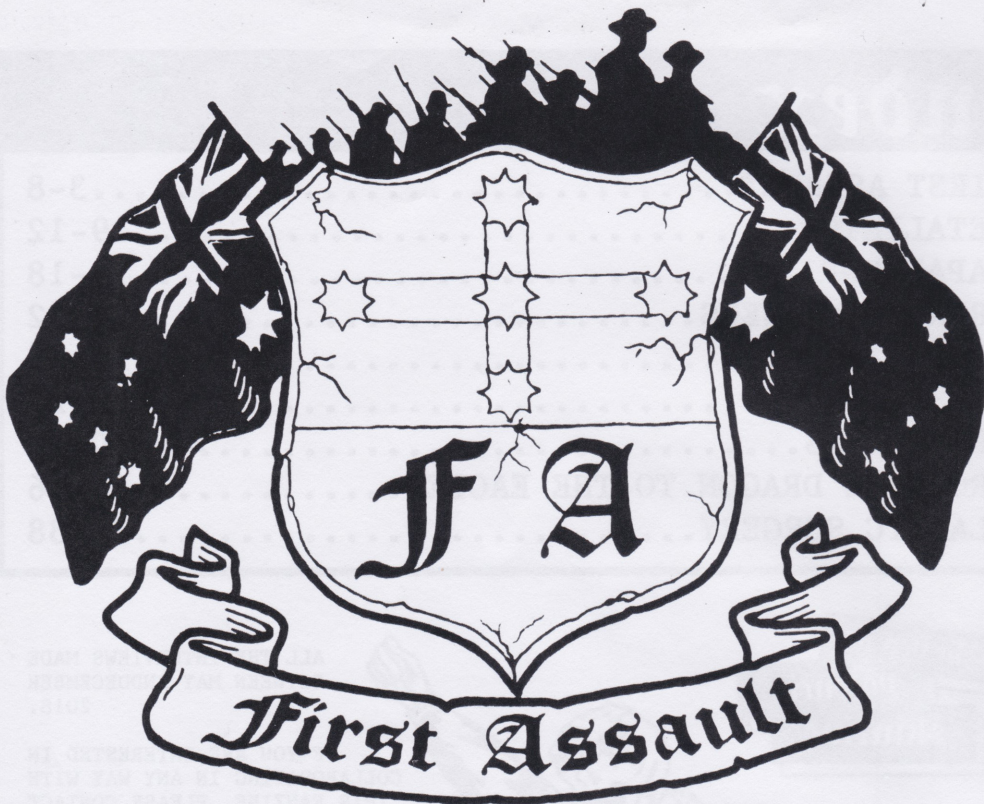
IF YOU ARE INTERESTED IN  
COLLABORATING IN ANY WAY WITH  
THIS FANZINE, PLEASE CONTACT  
US THROUGH OUR MAIL OR FACEBOOK.

THANKS TO TONI FOR ALL THE HELP.

COVER: ADAPTATION OF THE COVER OF THE  
LP UNDER THE GODS OF THE ENGLISH BAND  
NO REMORSE DRAWN BY THE AUTHOR AND  
EDITOR OF LA VEU DE VALÈNCIA SKINZINE.







1. Well, before you start, tell us a little about the history of First Assault.

We kicked First Assault off mid 2012, drunken talk of starting a band began when Adam Taylor, Jimmy Hagan and myself (Boothy) were down in Melbourne for the weekend seeing Reckless Aggression play a few gigs. Adam and Jimmy were in NS Mayhem at the time which was a hardcore band. They were more into doing an Oi band that wasn't afraid of playing Skrewy covers and asked if I'd sing. Expectations for the band were pretty low, we wanted to get together for a jam, have a few beers, play songs that were simple but tough and if a demo eventuated we would count ourselves lucky. First rehearsals came soon after when I asked a mate of mine James Matthews to play guitar, the songs came together quickly, all of us got along and had similar taste in music. We recorded the demo live at RTN studios where we rehearsed.

2. In your first demo you could already see the path you were taking... Oi Sound very close to hardcore, with covers of Skrewdriver and Condemned 84.

Did it cost you to find your sound? What was the reception of that first demo? I suppose at first time it was distributed only in Australia, right?

With the demo we just recorded all the songs we had, no quality control with that one. It served its purpose allowing us to find our sound then improve it by directing it towards a straight forward Oi style. We recorded the demo at one of our rehearsals which RTN studios did cheap, it was done in around two hours and we then hand made 60 or so tapes ready for our first gig in November 2012. We sold close to all the tapes at that gig and the rest were sent to various Australian distros.

3. I read in an interview that some of you came more from hardcore than from Oi!, so we can understand that sound in your first songs, from the demo to the one shared with Doc Evil. How are both scenes united in Australia? What can you tell us about Split?

The Oi/ skin scene is pretty dead at the moment I'd say mate, I travelled down to Sydney to see Rixe last month and not one other Oi band was on the bill.



It was a good gig though and Rixe were solid, i did see there was the odd streetpunk band on other shows they played on their Australian tour but thats really all there is at he moment, safe polished streetpunk they try and label Oi. Its the same with the hardcore scene also, there is the odd band worth seeing here and there but otherwise it is nothing like it was even five years ago. In terms of scene unity majority off the people who would go to a HC show would also go to an Oi gig but its just a lack of quality bands that is making things stale. I've heard that gigs in Europe are really separated and anything that is a little patriotic makes it difficult to book venues and attracts attention from the far left which is not the way things are here. Around the time the split with Doc Evil was released we were playing a few gigs with them occasionally. Doug of Doc Evil and Blood red eagle recorded our songs for the split in his garage, he gave us a hand with backing vocals and gave us feedback on parts of songs we could improve on which was helpful as he had a heap of experience. It was good having another band close that was a true Oi band. Doug organised the whole split, he was good mates with Taz and Witek so without him that release would not of happen. I have been jamming with Murdoch of DE and BRE the past six months so ties are still strong but haven't seen or heard from Doug as he moved to the USA.

4.The next First Assault record came out in 2014 with This Means WAR. It was a 7 "with four songs. For me, in that work you moved away from the hardcore of your previous works and oriented the songs towards a more strong sound. How

did this change? What do you tell us about this sound that you evolved? Did it open doors for you to lbe with a European label with many editions on its back?

At the time we were writing songs for the 7' things just seemed to click, we had a few releases under our belt and confidence was high. We thought some of the songs from the split were good but they varied in sound too much. We agreed we hit our sound with the song fraud and all future songs needed to be as good or better. We used that song as a benchmark in terms of how we wanted to sound. Rehearsals around then were probably our most productive also, we wrote the track Our Way in one practice and the other three came together quickly also therefor we had time to add some polish before recording. We were aiming for a more straight up Oi sound with the 7' due to a dislike for the current hardcore scene and the people in it, although they did provide some good lyric content for the songs Fraud and Faceless warriors . We always aimed to be a Oi band, it just took a little while to find our sound. The split cd probably opened the door for us in that sense as Toni expressed interest to do a 7', we had seen the quality bands he had released and we wanted our record to hold its own.

5.In 2016 you finished the sound change and you took one of the best 12 "of the year, again with another European label: Powerfist. What can you tell us about this record and the songs that make it up?

After Our way we did a few shows for





## Interview: First Assault

a little while then had a break as life got busier, we still wanted to continue the band as it was a good excuse to have a few beers and get a bit of frustration out. Toni was also keen to do another record so we couldn't pass up the chance to do a 12', the lineup changed and we put our writing skills to the test and tried to put a bit more into the songs. I tried to do more singing on this release, without losing the anger and a second guitarist beefed up the sound but i didn't want to lose the ruff edge.



To me Oi should be ruff and in your face, not clean and polished which is all the rage these days with the larger labels. We had six or so songs and travelled down to Sydney to record at Zen studios as we had done the 7' there. We recorded those songs quickly with the help of a heap of booze but were all happy with the result, the sound bloke was getting pretty shitty with us as we had brought a few mates down who were getting rowdy and are probably lucky we didn't get booted out, he probably thought I'm not going to be able to kick them out haha. The sound we were going for with this release was a more RAC sound with heavier guitars compared to the 7's straight Oi/UK82 feel. Doug Pullinger who joined on second guitar was responsible for this change in sound as he did a lot of the writing for Final Stand and also loves early US RAC. The 12 seemed to go over pretty well with people who are into that sound, it got a great review from backstreet battalion so that helped with people checking it out in Europe. Around home it went well considering we were not playing shows at the time, we got rid all of our copies which is always the aim. Interest from overseas was something we didn't think was possible for First Assault, it blew us all away.

concerts have you given and with whom?

We played with a mix of HC, Oi and streetpunk bands but didn't do a lot of gigs in terms of how many years we've been around. We did play a couple of gigs in our nations capital of Canberra which were probably our best gigs due to getting payed with free beer. The first one we did there i hit my head on a table getting rowdy during Doc Evil's set earning me a trip to the local hospital to get stitched up, during Doc Evil's set the second gig we played down there the singer Doug took offence to the way a young skin tackled him during their set. It almost kicked off there and then but fizzled out, the young skin was a friend and fan of both our bands so we didn't think to much of it. Later that night after the gig Doug of Doc evil confronted the young skin in a kebab store and was greeted with a few straight rights to the head, tempers were high and shit was spoken but at the end of the day it was two blokes having a fair blow, it was funny as fuck then and still makes me laugh. To anyone who witnessed the fight it would of looked like a scene straight from Romper Stomper haha but it was two skins going at it.

7. Have you had line up changes during the time you have been playing with First Assault? What have they been and why? I take this also to ask you if you have been in other bands.

Adam who played bass left the band after Our way was released, he had lost interest in the band and family is number one. After that i got a mate Robbo who wasn't really into Oi but was keen on punk to play bass and Doug Pullinger joined on second guitar who had been into Oi for yonks, he had Oi riffs spewing out of him. Robbo hadn't recorded anything before but had played



6. Speaking about other topics, how many





in a punk band, when we recorded the 12' we hired equipment and he wheeled in a guitar amp when he played bass which he copped it for haha. First Assault was the first real band i have been in and I cant play any instruments so i made sure i yelled as hard as i could.

8. In your works we find covers of Skrewdriver and Condemned 84, as we discussed before; and also from White Noise (Sick Mind). What other songs have you covered live and why did you choose them?

Early on we covered Combat 84 (Rapist) and we did Antisocial (Too many people) at a backyard gig. Later on we started to cover Fortress (We're still alive) which we were going to record and include it on the 12' but we ended up getting too pissed that recording and struggled to get our own songs done. All the songs we covered we did because we were able to learn them quick without to much effort, we tried a heap more and failed.

9. Following a bit with the previous question, how is the PC movement in Australia? Are there many problems to organize concerts, play etc? Making those oversc and with the patriotic and anti-communist lyrics that you have, in most European countries you would have

many problems to play.

I was chatting to Jed of No Quarter and his wife at the Rixe gig, they were saying the same thing about the UK which surprised me. They said concerts with patriotic bands on the bill have to be advertised secretly because lefty groups find out about them and shut them down. We are lucky here in terms of that, its pretty easy to organise and play any show you like, the biggest issue is finding a venue. We never had any issue playing a gig anywhere really and we shouldn't, First Assault was always a patriotic band and thats where it ends.

10. Passing news of the near future, it seems to me that there are two records of yours that are about to come out. They are not new, but they are very interesting. One of them is a Split with Wrongdoers, which was talked about a long time ago and that seems to have been put back on track; and the other is a compilation of songs. What can you tell us about both records?

The split with the Wrongdoers will be a CD release which compiles songs from the Final Stand 12' and the Wrongdoers tracks from their 12' Always loyal Always True. It's planned to feature new cover art and include a booklet



## Interview: First Assault

housing original artwork and lyrics for both releases, Im really happy with this as the Wrongdoers are a great band who are popular so First Assault will be able to ride their coat tails with this release haha. The compilation lp will bring together tracks from our split cd, the Our way 7' and a few bonus unreleased tracks from the split recording session. It will feature revised artwork from the 7', i couldn't be happier about the artwork for both of these releases. They look boss.

11. In a poster that drew Meatdog we could see the letters of First Assault headed by axes of Fortress. What are the bands that have rocked the most in Australia for you? Both new and old.

In no particular order all these Australian bands have gotten the blood flowing over the years.

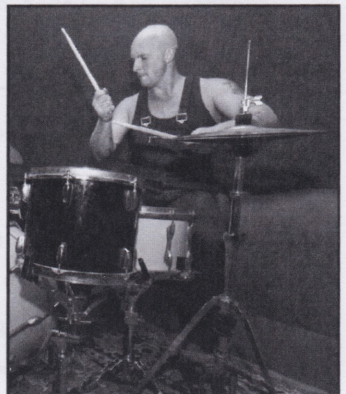
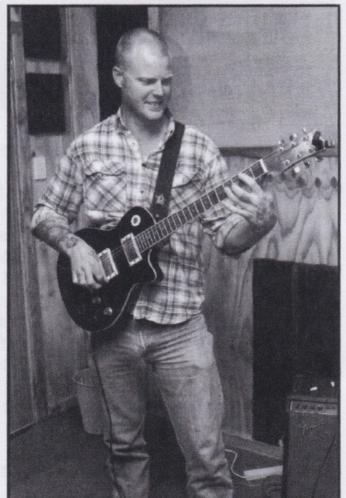
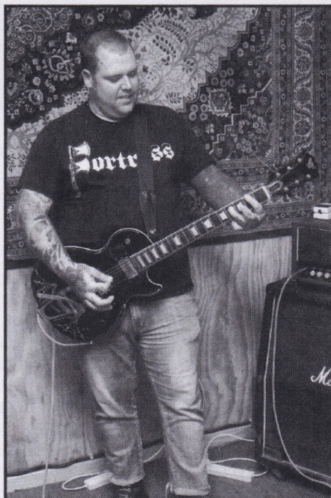
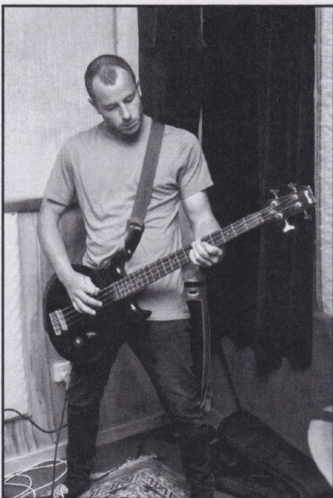
Rupture, AVO, Quick and the dead,

Extortion, Rose tattoo, Thug, Fortress, Reckless Aggression, Saints, Radio birdman, Chosen few, Mindsnare, Eddy current suppression ring, Tiapan, Straightjacket, Razar, Coloured balls, No tag, White noise, World war xxiv, X, Young identities, White lightning, Stanley knife, Royal headache, ACDC, Death sentence, Mass trauma, Arms reach, Age of distrust and Rukus to name a fair few.

12. Well, this is where this comes. You can add whatever you want!

A big thanks for the interest and your designs Pablo, to Toni for continuing to put his time and money into releasing our material, i wish there was labels like his in Australia!

To anyone who has grabbed one of our releases here or abroad, we salute you. Real Oi is still out there if you look hard enough, lets take back whats ours!





# Rebels Valencians

## Prevail

STILL AVAILABLE



PREVAIL 002  
GLORY BOYS "MY LAND"  
Regular cover & limited cover

COMING SOON

PREVAIL 003

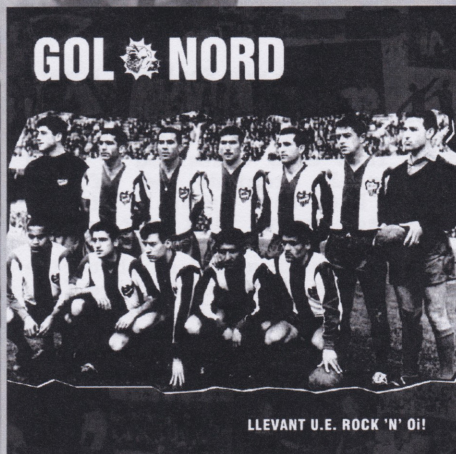
GOL NORD "LLEVANT U.E. ROCK 'N' Oi!"

Regular cover on Oxblood & Aqua Blue wax

Limited cover on Oxblood wax (includes two postcards and a poster)

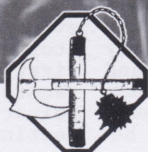


GOL NORD  
LLEVANT U.E.  
ROCK 'N' Oi!



GOL NORD

LLEVANT U.E. ROCK 'N' Oi!







1. Retaliator was born in 1996. Tell us a little bit about who started with the band and which were the motivations that led you to start with it.

Retaliator was formed out of the ashes of a band called 'Outburst' which only played one gig and recorded just one demo tape. The motivation behind Retaliator was simply to play music that we liked from a patriotic standpoint and fuck the consequences. The first line-up was myself on bass, a long-haired metalhead on drums called Sean, Rob on guitar and a bloke called Punky Palmer on vocals.

2. Your first record was *Feel the Power*, the cassette that Data Records was in charge of releasing on vinyl in 1998, let you glimpse your sound even for maturing. This demo contained a sound that personally reminds me of *The Exploited*. Did the several line-up changes affect you to find your sound?

The Exploited sound we had at that time wasn't really by accident. We were fans of the Exploited and liked that sound. Then as the membership of the band changed over time and we gradually matured as musicians, we became more confident and began to find our own sound and this was a totally organic non-contrived thing. We just sounded as we did with whatever membership we had at the time. Once Rob left the band, I took over pretty much all of the song-writing and this formed stability and continuity in our focus and direction because I had a definite idea of what I thought Retaliator should sound like and what our songs would be

like.

3. From your first years till you end your activity, with what bands did you share the stage and where did you played in?

We shared a stage with far too many bands to mention over the years and did travel around quite a bit, but our total number of gigs played was under forty! We really were not an overly active band. Plenty of gig offers came in all the time, many we just didn't want to play. We were offered a couple of tours in the USA and one in Australia, none of which we played. The internet was young when we started gigging and things were much harder to organise, but the internet and social networking made things so much easier for us, we still didn't play much, but at least the promoter didn't have to wait long for a reply that might just have said 'Thanks, but no thanks!'

4. In 2008, with more than 10 years behind you, you decided to stop your activity, which were the reasons that led you to do it?

There were many reasons, the main being that it just ceased to be fun! Everything totally ground us down and stressed us out and tempers became frayed, relationships became tense and it almost ended many times before it actually did. My refusal to fly anymore compounded our problems, but flying was so traumatic for me, it ruined anywhere we went, so I stopped doing it, if I'm not enjoying the whole thing, why do it? I haven't flown since our last aborted landing coming back from a gig somewhere about sixteen years ago!

5. Which is the current Retaliator line up?

Ian - Vocals  
Baysey - Guitar  
Pete - Bass  
Mark - Drums

6. In 2017 (although you had released your album *Lionheart* in 2012) you gave your first gig in almost 10 years, along with Code 1. Why did Retaliator's return to the stage take so long?

We recorded *Lionheart* because I had the songs written and waiting because even once the band had split up, I never stopped writing songs. Ian and myself first thought of starting a new band to record them, but we couldn't find a guitarist local to me where I lived in Hastings at that time, so we had a





RETALIATOR PLAYING WITH CODE 1 - 25/11/2017

re-think and decided to try and reform the band, record the album and just see what the response would be, if it was amazing, if the feedback blew us away, well then maybe we'd get off our arses and do something. But It didn't blow us away, so we didn't bother getting off our arses!

In the meantime I did a couple of recording projects with Barry from Infa Riot, namely the Undetectables (a Rocksteady band) and you can find the three songs we recorded on YouTube, which are called 'Rocksteady Skins,' 'Like a Trojan,' and 'But Until Then' and we also did kind of post-punk thing called Balefire which released a mini-album on GreyZone called 'On the Road to Redemption.'

We returned to the stage because a skinhead called Shorty from Newcastle asked us to, so we could play a memorial gig for his partner Lisa (a Great Yarmouth Skinhead Girl) who had suddenly tragically passed away. I

didn't really believe I could get the band back together in all honesty, but it just happened and It felt great to be back together after such a long time, especially with the old 'Patriotic Alcoholics' line up that hadn't been together since 2001 I think. It felt right. We thoroughly enjoyed ourselves, even though Mark had to pull out of the gig at the last minute and Sedge from Index stepped in to help us out and did an amazing job.

**7. Being people with lots of years in this music, how do you see the English and European scene today?**

We're living in strange times, everything is different now, including this scene both here and around the world. I see a lot of things that annoys the shit out of me these days, ridiculous left-wing political agendas dominating everything, idiots letting morons dictate to them, telling them what to do! I see good bands coming through and bad bands coming through,





same as always, but now I see a different kind of cancer eating away at the scene and that's people so obviously just not really getting it at all and in their stupidity and lack of understanding, they are dragging it all down to their idiotic level, watering down the whole attitude, being almost hippies in their views. I think the scene will slowly die a death as the older skins and ex-skins pass away leaving idiots in two-inch yellow-braces to destroy what is left.

8. At the moment, many of the old bands are returning to the stages. Some of them continue where they left off, but many others (unfortunately, the majority) have sold their ideas so that the promoters get them gigs and they can make money of this, getting to erase or deny their story to reach more PC people. What do you think about this this happening right now?

It's sad but inevitable, we are all from working class backgrounds, well most of us are, and for many of us, we find ourselves in low-paid jobs, or at least, we're not very well off financially speaking and if they can make some money for their families, who am I to condemn them? The scene itself is to blame, if the punters were less apathetic and voted with their absence, then maybe these PC promoters wouldn't be dictating things, forcing these bands to sell out. We were offered a chance to make serious money by

appearing in a TV reality show, but we declined, not because we didn't need the dough, but because some things in life are more important than money and this thing we crated called Retaliator is really important to us, it's our beast and we would hate to see it forced to its knees for money

9. The last gig in which you played was a few months ago with IndEx, Combat BC and the Spanish Oi band Thumbscrew. This was almost a year after the last concert we mentioned earlier. Do you have no time to play in live gigs or is it that you do not get proposals? We take this question to ask you what can we expect from a Retaliator gig?

We get endless proposals from all over the world, but when we reformed, we decided to keep it to just one or maybe two gigs a year. I won't fly anymore, I'm just not gonna do it, so this reduces the places the band can play with me on bass. We also no longer want to play for fifty people through a cheap-shit too-small PA, sleep on someone's floor, then drive home wishing we hadn't of bothered. We've done all that, we did it for years. We want to play proper gigs that are properly organised, with decent powerful back-line equipment, maybe three or four bands on the bill max and a worthwhile sized crowd, not because we've become bigheaded, just because if we're only gonna play once or twice a year, then we want to make sure that the whole thing is enjoyable for both the





bands on the bill and the punters attending the gig. Some bands gig virtually every week and that aint us, never has been never will be.

10. Your last record came out in 2012. In *Lionheart* you kept the sound of your old works, but that was almost seven years ago. Are you working on new songs for a new album? What can we expect from Retaliator in the near future?

I have songs written, waiting to be recorded, but when we briefly discussed venturing back into the recording studio, none of us were overly relishing it, I think we just want to get a couple more gigs played before we do that and maybe it will be a new album, or maybe it won't! I like to think that the new songs follow on from *Lionhearted*, although we won't be using the same studio, so the sound could differ slightly?

11. In what other projects are you involved?

Mark still plays with *Condemned 84*. I wrote and published a book all about the band called 'Crucified Life in a Skinhead Band' which you can get in paperback from Lulu.com, or direct from me if you want a personalised one, or there is an e-book Kindle version available on Amazon. I also do a radio-show podcast a few times a year call 'The Skinhead Bunker' which can be found on Podomatic.com or via The Skinhead Bunker Facebook page.

12. Throughout all these years you have played in innumerable places, touring Europe from the beginning to the end. Which is the country that has given you the best reception and where the public gave the best with your songs? (You'd better say Spain or our readers could get pissed and try to kill us). Any curious anecdote you could comment?

Haha, Spain was good, we enjoyed Valencia very much, but the best reception crowd we ever got before our reformation was in France, the second time we played Morville-En-Beuce supporting Section 5. They were fantastic and gave us such a lift.



The crowd is so important, they can make or break a gig, they can almost become part of the band onstage. If a band sees the crowd singing along with their fists in the air, it boosts them and gives them more confidence and lifts them. We as a band very-much feed off the crowd, if the crowd is flat and not overly interested, then that's what they'll get back from us. It's just the way we are, we need that lift.

Since the reformation of the band, both Yarmouth and Bruges were fucking fantastic gigs! Support beyond belief.

13. Here ends the interview, you can add whatever you want.

Thanks for being interested in Retaliator, we hope to see you somewhere at a venue in the not-too distant future. Always come and say hello to us! We look unfriendly and miserable but we hang on .. we are fucking unfriendly and miserable!

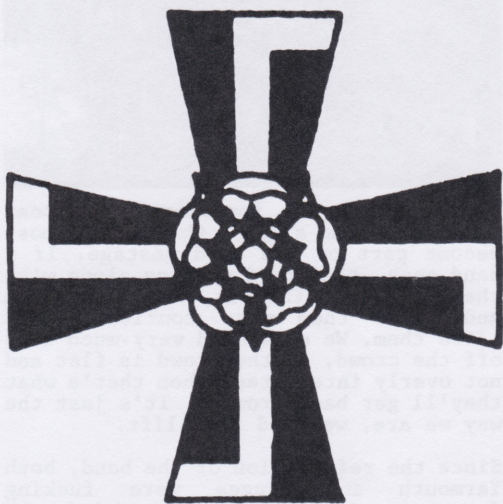
Don't forget to check out The Skinhead Bunker radio show and buy at least one copy of my book 'Crucified', so I can buy some beer!

**PATRIOTIC  
ALCOHOLICS**





# Vapaudenristi



1. To get started, Vapaudenristi was formed in 2006 as a study project formed by you, Mikko. Why did you decide to start with Vapaudenristi and what did you expect from it?

First intention was nothing else but write and record music I wanted to hear, but could not find at the time. I wanted rather simple and striking songs, rough sound, political lyrics, guttural voice, etc. Something in tradition of Störkraft, Freikorps, early classic UK RAC, Brutal Combat, Bunker 84 and so on. Of course also with influence of Finnish veterans, Mistreat and Sniper. All early material was done purely alone, from writing to recording to distributing.

2. During the pass of the first years of Vapaudenristi you can see how you defined your sound through the 4 demos that you took. At one point, Vapaudenristi stopped being a personal project, let's say, to become a band with fixed members with the idea of giving concerts and recording more serious material, leaving the demos. What made you move from one point to another and where did you want to guide the group with this change?

I had already played couple private events, where Vapaudenristi songs was being played, but no real line-up or full sets. In 2014 I was being asked to play live and after couple days consideration, I asked couple of friends who had expressed interest to help out if necessary. Originally I was not convinced I can sing and play guitar at the same time well enough, but it has been getting better. Since then, we played many times. Bass player is permanent member since the live gig. Drummers have changed few times.

3. Your first album came out in 2014 from the hand of Sakaramiina Records (friend label with which, later, you would release almost all your material). His name, concrete and forceful, reads Ei Maata Ilman Kansaa (There is no country without his people). Many of the songs that appear in it were recovered from the four demos mentioned above (which corroborates that with the demos you were defining your sound). When did you decide that Vapaudenristi was ready to launch his first LP? How did you decide which songs to re-record and which ones to discard? We also know that all the artwork is made by you. What did you want to convey with this?

It was perhaps the moment when I recorded split 7" with Pagan Skull. Originally I recorded "Ei Maata Ilman Kansaa" song for this split. Since I was not totally satisfied with sound, that recording was discarded. Two other songs replaced original session intended for split. I liked "Ei Maata Ilman Kansaa" track so much, it felt necessary to have it as title track of actual full length LP instead of making yet another demo.

First album grew logically. Probably half of songs was made for album, and rest was best songs of demo material. It became LP/CD. Selection was simply taking tracks I felt were fitting to each other the best. It was still recorded as solo project. Technically it was very simple. 3 microphones for drums, bass and one guitar with only adding couple lead guitar parts. Sound is quite dry. It was intentionally





opposed to modern style slick production standards. Front cover is from old German book, yet all the photography is my own. Covers were handmade, and as opposition to generic mass-product. It has connection to Finnish nature and roots, as well as European spirit.

Most of first album lyrics are not translated yet, but I should do it sometime as lyrical content and theme is crucial for Vapaudenristi. Title track expresses notion that is abhorred by modern world citizen: That country does not exist without folk. Folk doesn't exist without its bloodline. Citizenship of modern state is merely piece of document, yet most people can conclude that piece of paper barely makes one Finnish, Italian, French, etc. With advantage of foundation of strong enough racial hegemony, it enables true living nation as opposed to mere "system". It enables the true connection and loyalty, what can not be found in pure abstractions. Our vision is not materialistic, purely biological worldview, but spiritual. But it also takes place in current reality and even mundane politics. Even if the message is more spiritual and metapolitical, than mundane politics. Sometimes Vapaudenristi uses language of faith, other times language of common man, other times expressions of hate and disgust. It depends on nature of song.

4. Following the first album, can we expect a reissue in the near future? We know very well that demand is not lacking...

Digipak CD re-release version of debut album came out early summer 2018! Same

time was re-issued split with Pagan Skull and double CD anthology of demo material. People have been asking these so much, that it was necessary to have them available. Also vinyl versions are under work.

5. Speaking about your records... A large part of what you have released are Splits with bands like Pagan Skull, Pyhä Kuolema, Ce Jour Viendra, Uskonrauha and Pylvanainen. Why did you decide to base a large part of your work on splits with other bands? What is the idea behind each of these works and what is your relationship with these bands?

I don't think it makes sense to release too many full length albums. I also like idea of smaller releases existing between albums that happen between 2-3 years. Since there has been many songs, we have done many splits meanwhile. We also like to do Finnish interpretations on songs. Lyrically re-written instead of only translation. It fits well into smaller releases and working with comrades, but not really as part of full album what should present bands own material only.

People on the splits are usually people I know and communicate with and at some point mutual interests lead to sharing recording. There is also union of music styles in some of these. Like mixing radical rock with folk (Pyhä Kuolema). Or with black metal (Uskonrauha).

We have been blamed by antifascists to normalize radical nationalism and racial themes to "normal music". And I take that as compliment! Of course it is one of goals to deliver the message among people who normally would not hear it and normalize these views as



## Interview: Vapaudenristi

part of culture - not only among marginal fringe groups.

6. For me, your best work was the LP 'Ikuinen Kuolema', released by Sakaramiina Records in 2016, and that had 11 songs with a powerful and romantic sound, full of distortion and nostalgia ... What can you tell us of his production and the idea that revolves around the album? Altogether, what does the album symbolize for Vapaudenristi? We will also ask you to tell us which is the intro that sounds so much in Wotanin Pedot and Hiipuva Loiste.

Second album didn't consist too many demo songs. Most were composed after debut album. Some people indeed say that it is rare case of heavy sounding punk-rock songs. Since tempo is not too fast and down-tuned guitars have very grim tone. Vapaudenristi sound has changed in most releases quite spontaneously. I try to not keep similar sound for recordings, but move on from sound to another. Ikuinen Kuolema title translates into eternal death. Lyrics are quite clear in explanation of this position. We can find the dreams that have vanished, we can rebuild the systems that has fallen, but if race impaled by corruption falls to its grave - its death is eternal.

One can not resurrect blood that has died, and therefore the war one fights for, is not war of political game, but for survival of bloodline. Only political system acknowledges importance of it's ethnicity, as foundation culture and enabling element to higher existence. This topic is reflected in many of the songs, and theme is being observed from various angles. All lyrics are translated roughly into covers, so one can read it there.



7. Continuing with the previous album, why did you choose those photos for the cover and the back cover and what do they symbolize?

Front cover is memorial statue from eastern Finland, close to my old home town. Memorial monument for soldiers who died in 1939-40 and 1941-44. It is double sided statue. One side displayed in cover is called Faith of the future. Other side is called grief. Both reflecting emotions of those who witness and ultimately benefitted of the sacrifices of warriors. Men, dead, but immortalized. On other side of memorial their parents grieving, yet on other side women and children looking to future. Meaning, we are not here to be martyrs of futile cause, but aim for victory.

What this monument describes is certainly put into new context. We are not so concerned to revolve in past wars within Europe, but consider it example of heroism and destiny of folk, which are clearly traits that get lost in modern consumerist society. Back cover is band photo we took while making videoclip for Wotanin Pedot.

8. Changing to other things, we know that you are involved, even before Vapaudenristi, in other musical projects, both bands and labels. Grunt, Clandestine Blaze, Pyhä Kuolema ... are just some of these. What can you tell us about the other projects that you are part of?

I have played in countless bands for more than 25 years. Most know me from Black Metal band Clandestine Blaze or power electronics band Grunt. Despite those bands operate in different "genres" and have quite wide range of lyrical content, there is very strong similarity to works of Vapaudenristi. Most of the topics that are dealt within Vapaudenristi, have been written about also in those bands.

Vapaudenristi is perhaps more toned down or "down to earth" so to say, while nature of Black Metal or industrial is certainly to firmly accept the dark side of man. Some topics of projects may abhor conservative nationalist, yet there is rather clear logic and connection between all.

Bass player, his main works are Pyhä Kuolema and Tervahäät. Both folk / dark experimental realms and recording for Anima Arctica label. Current drummer is playing in Nationalist Black Metal band Fatherland among other things.



9. With what bands have you played and in what places? Have you left Finland to give a concert? What kind of reception do your concerts usually have?

So far Vapaudenristi has played only in Finland. Many times bands from smaller countries singing with their own language are not in big demand, I suppose. We have been asked to play, yet so far schedules have not allowed. With other bands, I have played all around the world. Actually, for few years I have rather focused on recording and other creative work than travel abroad. My experience in playing live has always been good, yet it also takes so much from other things. I don't really care much for big venues and big cities. Some of my bands are often asked to international festivals, yet I'm more interested in playing rural skin-clubs, small underground gigs and private events. Of course all offers are considered.

10. Speaking of the present, just come out as we mentioned before, your shared with Pylvanainen, a 7 "with two songs per band from the hand of Powerfist. What can you tell us about this record?

We had been talking about making split 7" with Pylvanainen. They had couple songs already recorded, which didn't go to any of albums. Pylvanainen is one of the more active bands of current Finnish RAC. Good guys and we have played with them live too. 7" cover photos were taken from live gig we both played, but recording is of course studio material.

Our songs was first recordings where we played as full band. Normally I play all other instruments except bass. Now live drummer played the drums and we recorded material on 8-track analogue tape recorder. Intention was to get more rough and "rocking" sound. Some obstacles of learning how the new - but old - recorder works, and obviously no comforts of modern day digital corrections etc.

This was also showing a bit towards different sound. I personally prefer more raw and dirty sound, and that is what will be hear in next split release that will be with Finnish band Valkoiset Paholaiset.

11. We know that your sound is heard all over the world ... Did it cost you to make your way in Finland as well as in Europe or the USA? Do you think that coming out with stamps like This Means WAR or Powerfist has helped you in this



regard?

Vapaudenristi was quite well notice in Finland. I never intended to "promote" it abroad. I never approached labels to publish material, but it just happened. I think This Means WAR, Powerfist, Sakaramiina records etc, they are quite low profile. Most "outsiders" don't seem to find even label contacts or know where to buy these items, but there is growing distribution.

What sets Vapaudenristi different from many RAC bands, is that we never aimed to marginalize band into one scene only. Since beginning, demo tapes was distributed by metal labels, RAC distros, even industrial distros and even many physical music stores in Finland. We played live with bands from various genres. We played gigs for Blood & Honour, Crew 38 and so on, but also in normal music venues with "normal bands".

Of course, plenty of outrage from antifascists made band noticed well. Vapaudenristi name pops up fairly often in regular newspapers when they deal with scandalous stories of extremist underground and perhaps these are some reasons why Vapaudenristi has been unusually widely listened in Finland. Reputation slowly grows abroad. These days you can easily check a lot of stuff via youtube or such. We are not opposed to people sharing files, so sharing material to friends etc. is welcomed! For us, physical releases has always been what we focus on.

12. Vapaudenristi, in its history, not only stands out for its own themes. Also it does it for the covers of other bands that, generally, you take to your mother tongue getting a great quality and doing yours those songs. So far have been recorded covers of Mistreat, No Remorse, Sniper, Bully Boys, Strokraft and even Rose Tattoo. How do you choose the cover you want to of the



## Interview: Vapaudenristi

record? Do you keep the original theme of the song by passing the lyrics to your language or, on the contrary, do you change it?

Each song has original overall theme or atmosphere, yet it is re-written to deal theme from Finnish point of view. We often choose songs that are not so commonly appreciated in Finland. Of course couple rather obvious choices too, but modified text gives it another angle.

Tonstörung "Helden Für Deutschland" translated to deal with Finnish SS volunteers. It is nearly same lyrics, yet looks the theme from eyes of Finn looking our history what connects to theme of song. Störkraft "Mann für Mann" also transformed to be from Finnish perspective. Or 2012 demo "Kentäpappi ja Teloittaja", which is originally folk songs by Strabs, dealing with centuries old religious disputes, yet transformed into Finnish civil war era. And so on.

Perhaps one exception being Rose Tattoo cover, which is originally nice boys don't play rock'n'roll, translated into "Natsipojat" = nazi boys play rock'n'roll. Rare occasion where there is some obvious dark humor in Vapaudenristi tracks and where new lyric and old lyric has only fraction in common.

I also acknowledge that nature of lyrics is never truly translated. When you read English versions of Vapaudenristi lyrics, they basically explain what is being said - but so much of spirit and power is lost when details of your own language is bluntly written to generic English, without much of "artistic touch" so to say.

Therefore it is hard to explain what really makes the songs different when sung in your native language. Many people have concluded they are effected by lyrics entirely different way than usually.

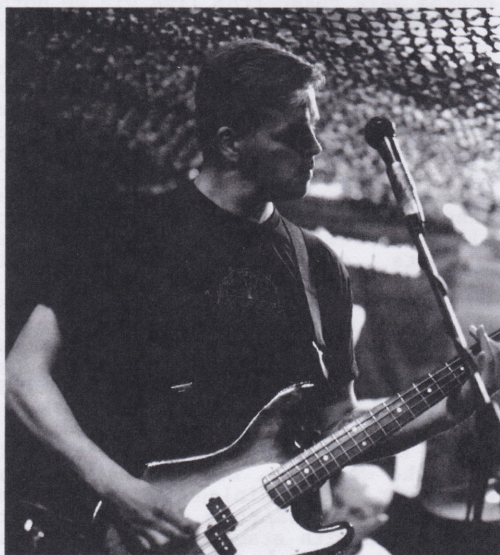
With covers, they are always some of my favorite tracks. I often want them to be less obvious, slightly more obscure. Something what would be unlikely for other bands to do. And also quality that makes it possible to mutate them into Vapaudenristi style instead of being 1:1 with the original. Lyrics has to work out well, otherwise it would be pointless.

13. Talking about your future, we can expect a vinyl edition of Veriyhteys 1, compilation in which you participated with two songs. What can you tell us about this work?

This is actually older release. Our songs recorded before "Ikuinen Kuolema". CD came out already couple years ago. It is compilation curated by Veriyhteys collective, and includes most of the currently active Finnish bands who circulate among national music network. All stuff was exclusively recorded for the compilation, and Vapaudenristi tracks were often played live. Surprisingly compilation made it even to newspaper articles when antifascists were offended that regular music store chain had it available and had written favorable words about it. As result, store had to purge all explicitly "offensive" titles from their mailorder and stores. CD version may be still available in some places. It would be recommended for those who like raw and blunt side of nationalist rock. Most bands are dirty and fierce. No metal, not really modern hatecore, but most not basic rock either. Visually very "hand made". Hand drawn sleeve artwork etc. Advantage of LP version will be additional texts in English. Unfortunately no space to English versions of Vapaudenristi lyrics this time.

14. What can we expect from Vapaudenristi in the future?

Recent news are things mentioned in interview: Split 7" with Pylvanainen. Re-issue of "Ei Maata Ilman Kansaa" CD, Re-issue of split with Pagan Skull, including 6 bonus songs! So instead of

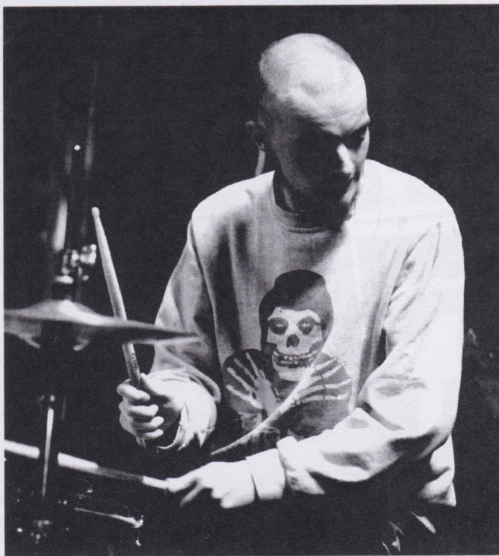




7", now full length split. Double CD anthology of demo era 2007-2012. Then there is new acoustic live tape. 30 minutes with many unheard tracks and acoustic versions of older songs. Waiting to be released is 2 tracks for "Suomen Puolesta" compilation LP (Powerfist), 2 tracks for Midgård compilation CD. Latest recording is split with Valkoiset Paholaiset that will be CD/LP. Vinyl version of releases will be done sooner or later. We will play at least 3 shows during summer and without doubt more during later this year.

15. This has been everything, you can add whatever you want.

Thanks for good interview and good luck with 'zine!





# Ultras "Keep On Fighting"



# La Oposición "Psycho Skin"



BOY  
CANDY  
ULTRAS  
HOO CAN JUSTICE  
NOV 7TH

THE GRAND  
WEST AIRPORT  
BLVD

6TP

STATE  
THEATRE

AY-JUN

ONH  
VIS  
LT R

ILL MCC  
- OFDE

zsto es 2.2 C



SICIO



oviembr  
loc

CONSTRIC



ED

LA OPOSICION



**SURRENDER!**

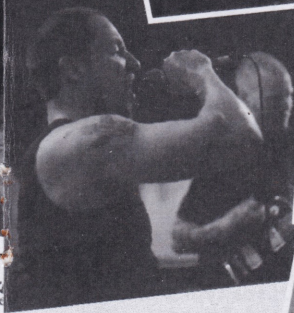
AT: 'GÜTTER GODS, + 'NS MAYHEM, +  
'FIRST ASSAULT, + 'COP GESTAPO.



# First Assault "Teenage Slag"



LIVE FRIL  
SATURDA  
CANBERR



# Hkonmaula "Pimeä Puoli"





# FRONTLINE NEWS!



'Ukonnaula is a brand new band hailing from the cold north, Finland to be precise. Ukonnaula was established in 2018 from the ashes of the band "Kings Cross". We had an urge to write music in our native language. Our sound can be described as dark, and our lyrics are mostly about the dark and violent side of life.

We will release our debut 6 song demo tape in early 2019. Songs are ready and recorded. Hopefully in the future you will also see us on the stage, once we have found a full steady line up.

Any enquiries regarding the band you can contact us via email [nordicnoiserec@gmail.com](mailto:nordicnoiserec@gmail.com)

Kippis!'

Ukonnaula

'La banda es un comienzo de brutal cropped básicamente al Pablito le vendí el bajo y empezó a tocar con nosotros. El silva ya sabía tocar la guitarra y le propuse hacer grupo. llevamos unos meses pero ya hemos grabado tres canciones, dos de ellas en YouTube. tenemos pensado este año dar algún concí y grabarnos un EP. Seguimos

escribiendo, ya subiremos más canciones. Las letras han ido cambiando, normalmente las escribo yo.

Somos los prudoms, los hijos de Barry, hacemos tributo a la novela negra y al rollo de los 80, y tocamos rock n oi.'

Los Prudoms

Reconquesta are back with a new LP which includes ten songs, including a cover of the german Oi band Rabauken. By the time this issue is published it will have already been published by Disco Nightmare and Pretty Shitty Town.

The gig were they present the record will be (15 and) 16 of February along with Shipwrecked, Slapshot, La Oposición and more bands.

La Oposición has re-recorded the songs of their two demos, along with new material, of what will be their next work, a 12-inch record. The cover, already announced, will be a combination of the Batskin of the Evil Skins and the cover of the first Strorkraft's LP, and it is known that there are more tributes in the design...

Thumbscrew from Madrid have released six new songs in a split along with Last Chance (new band with members of Irreducibles / Jolly Rogers). First on CD and now on LP (both released by Askina Productions and Tuono Records).

The Unborn, the italian Oi bands, has released their tape ApOii!calypse in a 7 inch, released by Skinhead Sounds! (who originally released the tape), Oi! The Niesche Records, Rusty Knife Records, Anfibio Records and Tuscia Clan. Well, a fucking amount of labels. As a curiosity, Alessandro de FAVL recorded the choruses of one of those songs.

Fortress, the Australian giants, came back with a bang in 2018 with a new work, published on CD by Front Records, and on LP by Reactionary Modern Music. The design leaves a lot to be desired



(it was better when the covers were drawn by someone's nephew), but the eleven songs that it contains have the level that was expected of them.  
.....

**Prevail**, the new label based in Valencia, will present in the coming months **PREVAIL 003**, the reissue of the first and only work of **Gol Nord**. After the release of two 7 inches in 2018 (**Tropa de Élite** and **Glory Boys**), and the compilation that accompanies this fanzine, they now go on to premiere in the LP with this edition that will be available in **Bordeaux** and **Blue vinyl**, and that will have a limited color cover that will include a poster and two postcards.  
.....

From **Portugal** have landed some reissues of the best **Oi/RAC** label nowadays: **Ravens Call Records**. In 2018 two classics saw a reissue with this label, first **Dirlewanger**, with a pictured disc version of **White Power Rock'N'Roll**;

and, later, **Notre Combat** of **Bunker 84**, reissued in four colors, where the edition in black wax contained a postcard, a poster A2, and an A5 (like the other editions), but also included a sticker and a patch embroidery.

It seems that in 2019 another classic will have its luxury reissue, we will wait to see what it is...  
.....

After the 2016 reissue of the **Ruin Bois** model it seems that in 2019 the first and only 7 inches of these **Galicians** will be reissued by **Common-People Records** (it seems that this time with the correct name of the single).

They also have some very badass editions, it has already released reissues of the caliber of **The Real McOi!** of the Scottish Oi band **On File**, **Smash Them Up**, a compilation of **Dr Martens Beat** songs, and several recors of the **English Red Alert**, to highlight some of its almost thirty references.



**PROUDLY PRESENTS FIRST  
EXTENDED PLAY RECORD OF  
BULGAR R'N'R WARDOGS  
SOON ON  
CASSETTES & 7INCH VINYL**

# BRUTAL SAVAGE 'ON THE WARPATH'

CONTACTS & INFO:  
BUGULPUNK@YANDEX.RU  
SKINSFORSKINS.BIGCARTEL.COM  
BRUTALSAVAGE.BANDCAMP.COM





# GODCORE RATS

THE MAN BEHIND  
THE SCISSORS

WE SNIFF GLUE, BUT WE KNOW HOW TO DO SOMETHING  
ELSE WITH IT





# OLD GLORY

**ALIVE & KICKING**

21 DE NOVIEMBRE  
20:00 H  
VALENCIA  
CONTACTO:  
GLORY BOYS

PRESENTA:

**CLICHÉS**

*Glory Boys*

Mercancías Peligrosas

*Join the Rejects*



venid limpios y aseados

por si salimos en el dossier

12  
euros

AFORO LIMITADO

**BAD BLOODS** (MAD)  
**LOS PATARRACOS** (MAD)  
**MUERTE A LA MUERTE** (VLC)  
**GLASS KNIFE** (BCN)



**LA RESIDENCIA**

C/Font d'en Cortís 184  
(FRENTE MERCALVALENCIA)

A LES 10  
DE LA NIT.

SABADO  
18  
DICIEMBRE

LA RAZA CUADRADA DE MUERTE

**BACK TO MONTESA**



Mercancías  
Peligrosas  
**Join**  
**The Rejects**



ORGANITZA:

ACTUA

FIRED

**BIRTHDAY PARTY**



**SECRET ARMY**  
**TRUTH THROUGH FIGHT**  
**ROCK BASTARDS**

GAMBUCH DE PATE, GUANITOS I PINTA CALIENTA...

**RURAL TILL THE END**

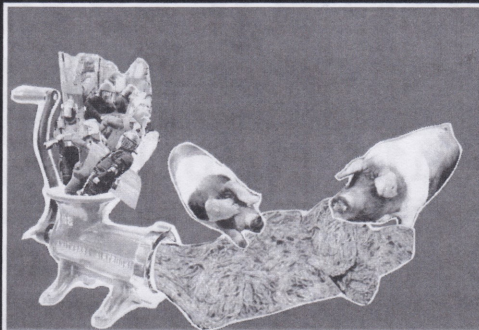


**Join the Rejects**

MONTESA  
20 FEBRER

ORGANITZA...

ACTUA



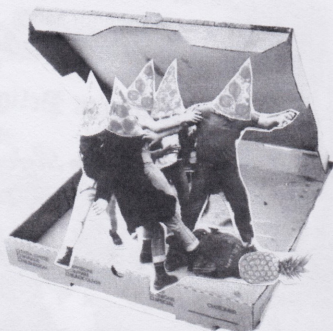


DE CREUS  
CAP A DINS



NEW GLORY

BASH THEM



venid limpios y aseados

por si salimos en la veu



# IN DEFENCE



# OF THE REALM



# FIRST STRIKE



**1. First Strike starts around 1994. Who starts the band and how are the first rehearsals? For what purpose did you join?**

Taj our original bass player had the idea for this new band. I always like music so I asked him if I bought a guitar could I play in this band? He said yeah so I got a guitar and learned a few chords and I was set. I think the idea back then is that we would sound more on the harder edge of Oi! such as *Condemned 84* and *Combat 84* etc.

**2. An unknown that has always surrounded you has been the issue of the Unknown Soldier. Several Unknown Soldiers went through First Strike, one of them Phil Templar (who talked about it in several interviews). Why did you decide this pseudonym?**

I guess the main reason back then is that we could not find a permanent drummer. So instead of having to name different people for every project we did who were basically just sitting in as session drummers we decided to just name them all Unknown Soldier. It stuck so it's something we continue to use to this day.

**3. What was the New York scene like in your first years?**

Back in the early 90s things were still good. There were a lot of NYC and

surrounding areas skins back then. And on Friday and Saturday night in any given weekend we would be hanging out at CBGBs and other locations. Oxblood and other bands from New York and New Jersey were starting out. By this time skins were definitely turning more to Oi! Music in NYC. Where a few years before in the 80s you would find more skins into Hardcore.

**4. In your first years you released an EP (1997) and an LP (1998), and you participated in a tribute to Cockney Rejects with the Police Car cover in 97. What was the reception of First Strike's work in your country?**

The reception was basically good. We were a little different than a lot of Oi! bands that were coming out at that time, mostly lyrically. We tried to steer away from a lot of the cliches that were present in Oi! music. We tried to keep the music as traditional as possible and at the same time not become the usual caricature.

**5. In those years, you also recorded some songs that were not released, one of them for a Split, right? Why were not they released? With what band was the Split going to be and what was the reason why it did not end up coming out?**

That was at the end of the first period of First Strike. The split 7" was supposed to be with the Templars. At this time the band was not together but we had did a couple of songs a year or two before. When I went to get the song I heard it and realized the tape was damaged and ruined and could not be used. We were not together so we couldn't redo it. In hind site I had a good version of the song 8-6-45 in the can I could have used. But because it was 7+ minutes long I didn't use it. Stupid me I wasn't thinking right. I should have shaved the end because it was just an acoustic part and used it! LOL!!

**6. How many concerts and bands did you play with in those years?**

I don't really remember how many shows we played but most of them were local.



We played with a lot of bands that are mostly gone now but some still around. Bands like...The Infiltrators, Urban Riot, Stormwatch, Oxblood, Templars, Bottom of the barrel, Blanc Estoc, Inspector 7, Step2far, Devotchkas, Battle Cry, The Service, etc...

**7.** Why did you decide to end First Strike activity? Have you been part of other bands or projects related to the movement? What can you tell us about them?

I can't say there was one big reason why we ended First Strike back then. I guess mostly we just drifted apart and started losing interest. It was kinda like watching the hands on a clock. You don't notice them moving but time continues forward. It's kind of what happened to us. By time we realized we were on separate pages. The only other band that I sat in very breathily was Venganza Tatuada. I was there for a short time but then I started to concentrate on First Strike more so I departed.

**8.** When did you decide to go back to First Strike and what were the intentions? Who joined the band when you came back?

I kinda caught the music bug again and I wanted to do something but wasn't sure. I was kinda looking at different things but for one reason or another they weren't panning out. Finally I

decided to bring out First Strike again. In First Strike the path is clear so no worries as to others indecisions. The first person in on the project was Joseph who had played bass for Vanguard.

Then came the eternal search for a drummer again!!LOL!! Things got more stable on that front when René formally of Skin Disorder came aboard on drums.

**9.** A few years after the return, your second LP, Second Wave Of Assault, was released. 16 years later and it continued to sound like in 98. Were these songs that you had composed in those years or was it something totally new?

All the song were new except for "Boots, Braces, NO1 Slut". This was a song from that early era.

Actually getting back to the question you asked about the split 7" that never was. This is the song that got ruined and we couldn't use.

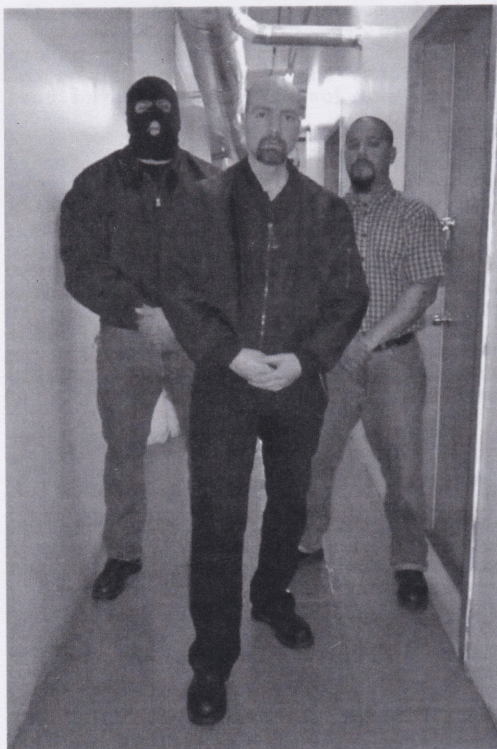
**10.** In your return, did you see the scene in NYC changed? What host did you have?

Yeah things started getting more political. More shows started getting cancelled because your band wasn't "politically correct". A lot of weasels calling clubs and promoters to try and get you shut down.





## Interview: First Strike



11. Your discography includes some songs in the compilation *Werewolves of the Night Vol. 1 and 2 (This Means WAR)*. What is your relationship with those bands?

We are cool with a lot of these bands. Some we have known for many years like *Battle Cry* and *Venganza Tatuada*, *Combate 49*. These are a lot of the bands we usually play locally with.

12. NYC, with *United Riot Records* has known two great concerts in recent years: the *NYC Oi! Fest* (with bands like *Close Shave*, *Battle Zone*, *Wrongdoers*, *Battle Cry* ...) and in which you were also present in the first edition. What is the atmosphere in those concerts? Is it hard to put something like that in the USA?

The atmosphere at those shows was great. We had a great time playing that event. Yes it's true those shows were very hard to put together because all the radical lefty rats that made it there mission to get them cancelled. But in the end the rat scum did not succeed and the shows went very well.

13. Speaking a little bit of what's about to come, there's going to be a 7" with *POWERFIST* that will have two songs. What can you tell us about this single?

Yes Toni at *POWERFIST* contacted me a while ago to see what was up with the band. We talked about a possible new 7". I had two songs in mind. One was already worked out and complete. We just needed to record it. That one is called "Drug". The other was tune I had finished the music for like 15 years ago (in that period soon after the first break up) but never put lyrics to it. This one is called "The Only Good One...". This song is about the Vietnam War during the Tet Offensive and the execution of the Vietcong murderer *Nguyen Van Lem*. The song "Drug" is about the hellhole you dig yourself into with drug addiction.

14. We also know that you will be releasing different recordings in cassette and CD format. Something you can move forward?

Also Toni at *POWERFIST* had an interest in putting out a CD discography of *First Strike*. This would be cool because it would be our first CD edition and because soon we'll be closing in on our 25th year. We also talk about a cassette tape edition of one of our live shows. I think that's in the layout stage and should be out soon.

15. Do you expect anything more from *First Strike* in the future? Maybe a third LP? It would be awesome...

Yeah I see us doing more in the future. In my mind the book is never closed on the story of *First Strike*. Some times are more productive than at other times for us but we are still here. Yes a third LP is a possibility. Hopefully it wont take us another 16 years between LPs! LOL!!

16. Well, this has been everything. This space is yours.

Many thanks to you Pablo for having us in your zine. Thanks to all our families and loved ones who have always been there for us both passed and present. Also thanks to all our friends and enemies because they help us grow. And Salute to all real skins and Oi! music fans around the world!...Anybody want to reach us drop us a line at [firststrikeoi@gmail.com](mailto:firststrikeoi@gmail.com)



# THE FRANKS



1. Before we start, could you tell a little about the story of The Franks?

We formed the band in the autumn of 1996. Three of us, Henrik - vocals, Sune - bass and Markus guitar were childhood friends who grew up across the street of each other, during the 1980's. We met the fourth member named David (drums) in high school and decided to get together to play a few cover songs.

We were mainly into early American early punk such as The Misfits, Black Flag and GG Allen & The Jabbers. I think it would be fair enough to say that we were developing an interest in oi music at the time and as we started to write our own songs, they got a bit of that sound.

However, the rock'n roll sound has been present since day one and I think, with few exceptions, most members have been skilled enough to play more than generic two chord songs.

The intentions were to practice, have fun, drink beer and play a few gigs. I don't think we had an ambition to record and release songs at the time, although we did that later.

2. The beginning of your career was marked by the appearance in different compilations with the songs **WASTE OF TIME** and **LOWER**. What can you tell us about that?

These two songs that you mention, and one more At the pub were actually recorded for a split 7 with Ruin Bois, and the studio session was paid by a Spanish guy who had a skinzine at the time. However, he decided to cancel the release. I never figured out if he wasn't satisfied with the sound or if he didn't have the money to release the record.

Anyway, as I was in touch with Carl from the Templars, I sent him a tape with the songs, which he passed on to Mike / Longshot Records in Vancouver, Canada who then contacted us and asked if we wanted to appear on his Rockin' the streets vol.2 compilation. Mike was very enthusiastic about our music and gave us a good support. We were just 18-19 years old that that time, so it was quite a big thing to get that response for us, as an unknown band from Sweden.

I think the compilation helped us to get a few fans in Canada at least, as



## Interview: The Franks

there still are some people over there who order our records and remember us from the late 90's.

3. Your first work came in 2000 with DSS Records. It was a 7 "with three of your own songs and a cover of The Press. What were those years like?

Our drummer David left the band in 1997 and after a break, Markus came up with idea to take over the drum duties, pass on the guitar to Sune and invite our mutual friend Kalle on bass. Musically we weren't as tight but I remember that we had more fun together during that era. Most memorable was when we played the Oslo Skins summer party in September 1998. The songs for the 7" were written at that time and recorded just about one year later, in late summer of 1999.

The record deal with DSS Records, Austria was made a few months later when I met Michael who ran the label, in Göttingen, at a place were The Templars practiced before their first show in Germany. I think the previous songs released by Mike in Canada (whom Michael cooperated with on some releases) and the fact that I visited France and then Germany several times in 1999-2002, helped him to gain an interest in the band. I cannot recall how many copies we got for the band, but probably about 100-200. I sold my copies to friends and at shows I went to here in Scandinavia. Most of them were distributed by DSS elsewhere though.

4. That EP is the last thing that is known about you in those years. What led you to end your activity?

Sune did his military service and right after that he got his first child. He and Kalle also had a local Motorhead inspired band called The Bombers that they wanted to spend more time with. In the aftermath, I think we started to grow apart from each other on a personal level as well. I was 100% into the Oi scene at the time while they had other interests.

I think, however, that Markus was the first one to drop out, as the rest of us got together a few times with another drummer named Oscar, with whom we recorded a couple of (still unreleased) tracks. I haven't met Sune and Kalle for some years now and I was informed last year, that Marcus, unfortunately, passed away in 2017 (R.I.P.)

5. Your reappearance comes in 2016 in 7": a single that came out with Pretty Shitty Town with the songs BREAK UP and DEAD END WEEKEND, in the purest early-Skrewdriver style, both in the sound of the record and in the unmistakable rip-off of the "Built Up, Knocked Down" (by Ramon DG). Why did you decide to come back and who are you reforming the band?

Well, as a matter of fact, these songs were the result of yet another line-up, which we had for a while in 2003, when Kalle and I invited two younger guys, Emil guitar and Johan drums. Kalle and I were both briefly unemployed and met at his place to write some stuff.

Kalle was extremely picky with the stuff he wrote and he wouldn't spend a minute on songs he didn't like. He wrote the music for both Dead and weekend and Break up while I wrote the lyrics. Despite the somewhat primitive sound quality, I think these two songs were, by far, better than anything we had written before.

I'm not sure if I would call the cover art a rip-off. A tribute would probably be more appropriate. All four of us who recorded the songs were huge fans of early Skrewdriver, and that 1979 EP in particular. I remember while listening to Breakout in the car and Emil put it like man, this is even better than music can get. Too bad they didn't record more stuff with that line-up because they had a lot more feeling than the All Skewed Up line ups.

The songs were finally released in 2015 after Niklas / PST Records and I got in touch. He liked the songs a lot and was very keen on releasing them, despite the fact that the band was not active anymore. He asked about the cover art and I came up with the idea to imitate the Built Up, Knocked Down front cover, but with a bit of local Gothenburg touch, with the shipyard in the background. Ramon had already made





a name for himself with design for several other record covers, so it was natural for Niklas to approach him for the job.

6. We can not miss that there are 11 different versions of the 7 ". Who came up with the idea of releasing it in this range of colors? Do you know any The Franks' fan (with money) that got all the copies of your record? If so, tell him to contact us, we need someone to buy shares of stock of our skinzine...

It's German sense of humor, I think. The plan was only two colors, black and a limited number in bright red. In the end there were numerous shades and I'm not even sure if it stops at eleven. The explanation I got from PST was that the pressing plant, a German one, offered several different colors as a package.

It has never, at least from my side, been an intention that people should want to collect all these. I have met a few guys who have more than one color of the recor in their collection though. I think I have two different colors left myself.

7. Since your return, how many gigs have you given and with what bands? How is it to share the stage with the legendary IndEx? We will take this question to tell us what we can expect from a Franks' gig, and if you do some covers in your live shows.

Since we got together with a new line-up in 2017, we have only played two shows, the one with Index in Norrköping in July 2018 and one with Shipwrecked in Oslo, in September 2017.

Both are amazing bands in their different genres.

We have turned down a few other gig offers as we simply want to play occasionally, with bands that we like. However, as three of us are parents with small children now, we have to prioritise and play the gigs we really want. We live 300 km apart from each other in Gothenburg and Oslo, so we have to plan every practice in advance.

Playing next to Index was great. We lent them some of our equipment as they wanted to travel light when they played here at our home ground. Paul Swain, who is on second guitar in Index now, was really supportive and gave us good feedback after the show.

When we do play live, I think you can expect a fast and tight set of new and old oi songs with a strong rock'n roll influence. We do a few cover songs live. Traitor by Medborgargardet and Wish the lads were here by Red London / Skullhead.

8. In 2018 we got some news about your band in 10" format: six new songs mixing English and Swedish in a self-produced album, with an artwork that continues with the general style of your second 7 (maritime workers in a port). What is the reception of this new record and how was the experience of self-producing your record? Talk about everything surrounding this 10 inch.

Johan and I have been good friends for all these years, before and after we recorded the songs for the 7 that was released on PST. We had some old songs





## Interview: The Franks

left ( No Achievements and Keiller that appeared on the 10 ) and I suggested him that we should record those, and possibly write some more stuff, as a project. I knew that we would have the capacity if we could find a good drummer.

Meanwhile I was in touch with my Norwegian friend Thomas, whom I have known for as long. He is a couple of years older than me, a veteran in subcultural music, and been playing the drums since he was a kid. I wasn't actually sure if he would be interested in recording oi music again, since he has progressed into other types of music. But he responded positively with an immediate interest and also came up with the idea to invite his friend Geir on bass.

We had our first practice in January 2017, in Oslo, Norway and realised after a few hours, that this line-up had a lot of potential to do what we wanted. Geir proved to be the best bass player that I have ever played with. Besides he is very creative and contributes with both music and lyrics.

The songs for the 10 record named Heritage were recorded in August 2017. I got a tip from a workmate about a new, recently opened studio, called Tilt Recordings, perfectly located in Strömstad, between Gothenburg and Oslo where we live. We spent a weekend there and recorded six songs.

The reason to release it on our own, and as a 10 , was mainly because we didn't feel like waiting for the release date, which has been an issue with most labels I have been in touch with before. Secondly, I always wanted to release a record on my own, and make it 100% without compromise. With glossy color cover, insert and only 200 copies we did barely cover our own costs, but it was definitely worth it. And I do actually think 10 format is awesome, although I know that most people think it's an odd format.

The support has been great, from the Swedish scene in particular, but we have sent copies as far as South Korea, Russia, Canada and Spain as well.

**9. Mandatory question after talking about your last two works: why all the artwork revolves around the maritime sector? Who of you works in the port and wants to make propaganda through The Franks?**



Gothenburg is the biggest port in Scandinavia and has a long tradition of shipbuilding. When I grew up, everybody knew someone who was working at a shipyard or in the port. I developed an interest in ships when I was just a kid. My dad brought me down to the harbour and we could sit for hours and just watch ships arriving and departing.

The shipbuilding has died here because of competition from low cost countries in Asia but there are still a cluster of companies that specialise in equipment for ships. Both Johan and I work at one of those companies, where we design control systems for marine cargo access equipment.

To wrap it up, it's a natural thing to add a bit of that local patriotic touch to our records.

**10. Talking about other things. With The Franks we have your material since the late 90's, so we imagine that you are not novices in this. Have you played in any other band?**

Yes, I (Henrik) played drums in Medborgargardet (oi). Thomas has played in various bands such as The Whalers (oi), The Phantoms (ska), and The Indikation (60's beat/garage rock). Geir played in Case Of Pride (oi), Brawl (HC), The Mobsmen (60's surf rock). Johan's most



serious band project apart from The Franks, was as guitar player for Invoked (death metal).

11. You have changed your line up from the last record you produced. Which is your current line up?

Henrik - Vocals  
Johan - Guitar  
Geir - Bass  
Thomas - Drums

12. When this interview is published it may already be all the information published. Even so, we know that at the moment we are writing this interview you will be immersed in the studio recording what will be your next 10". Tell us everything you can anticipate about this.

Right. We have, just this last weekend, recorded five new songs., all with English lyrics This is basically all the material that we've written since the last recordings in 2017.

Your Fault - A typical Skrewdriver '79 sounding rock'n roll tune with lyrics about our actual prime minister, who is the stereotype of the nervous modern day politician. The criminal gangs are gaining ground while the politicians are busy discussing gender neutral bicycles...

Saigon '75 - Lyrically, about the fall of South Vietnam, when the U.S. Government decided to pull out their support. The communists invaded the south and only a minority of the people who had collaborated with the Americans managed to escape.

Solid Friendship - We rarely write lyrics with a happy message, but this one is about good friendship, which we have in the band. Musically it reminds a bit of Stars & Stripes.

A Better Tomorrow - Soundwise, it might remind you of early The Clash and Komintern Sect. Lyrically about betrayal and revenge. Entirely written by Geir.

Broiler Politicians - A more melodic tune. The Templars meets early The Jam. Lyrics about our favorite theme; lying career politicians.

13. What are the future plans of The Franks? Do you have any gig in the near future?

Possibly a gig in England in the spring. We have an inquiry but there's no firm date or list of bands yet.

14. The interview ends here. You can add whatever you want, this space is yours.

Thanks for the interview and the interest in the band. It's nice to see that the oi scene in Spain seems to be alive and kicking, with bands, labels, fanzines and gig promoters.

T H E F R A N K S





## Article: From The Dragon To The Eagle

ROGUES was born in Detroit in the late 80's thanks to Bill and Jim, both members of the band Gores. With Bill on bass and Jim on drums, they were joined by Chris, who was also part of Gores, on guitar. With that line-up they only needed one voice to consolidate the band, and a common friend, Jeff, was invited to the voices (to mention that it was also thanks to him that the band had the name of Rogues). In 1989 they appear in the compilation "Maniacs From The Motor City: Ten Band Michigan Compilation" with the songs "Strike First" and "Bleed", and in that same year they released their demo cassette "From The Dead End". This debut marked enough the line that the band would follow musically. Their objectives then were focused on recording their songs in studio and releasing their material rather than playing live, so they gave few concerts at the beginning.

His first work in a more serious format was released in 1990 by Force Majeure: the EP "Get Out Alive" ended up matching the Rogues sound with the 4 songs that composed it (6 in the cassette). For this EP they had a second guitarist, Keith, who later left the band. It was then Kirk, of the Force Majeure label, who would help to write and develop the songs of what would be his first LP, "Zero Street" (7 of them, since the first 4 belonged to his first EP). It came out in 1991 with Rock-O-Rama and Force Majeure, and was marked by a very characteristic sound, typical of the bands that were part of its components: very epic distorted guitars and pretty catchy rock and roll songs. Notable in this LP is the cover of Canadian artist and musician Griffin, and that the name of the LP was decided by Herbert, of RRR, without the knowledge of the band (something quite common at that time apparently).

After the release of the EP and the LP, the band managed to gain more time for concerts, and as a result of their contract of 3 albums with Rock-O-Rama, they had to start working again on material for future albums.

At the time of recording his second album, Jeff decides to leave the band. But that does not stop them, and they decide that it was Bill and Kirk who put the voice for the songs of "Battle Cry" (1993).

Instead, for the third album, they invited Big Dog from Almighty Lumberjacks Of Death to take care of the voices, since Bill, since he had

formed the band RIVAL, preferred not to be the main voice of Rogues. So, it was Kirk, Bill and Big Dog who alternated the voices in the last album of the band, "March Of The Damned" (1996), with which they would conclude their contract with the German label. In addition, Big Dog also helped in some arrangements of the guitars of this album.





At the same time RIVAL was born. Pat and Sean, from the bands Almighty Lumberjacks Of Death and The Unclean, respectively, decide to start a skinhead band. They have several line-ups, with Skinner on vocals and Kenny on drums, until they found Bill and Jim, who were already part of Rogues, staying with the following lineup: Jim - Voz y Drums, Pat - Bass, Sean - Guitar, Bill - Guitar. The name of Rival was born from the vision that the media had of the skinhead scene. When Bill and Jim join the band it was proposed to change the name to WORKS due to the style change that came with both, but realizing that "The Works" was the street name of a drug they decide to continue as Rival.

Neither Rival nor Rogues pretended to be political Oi bands, just keep the musical sound that characterized both. They personally declared themselves belonging to the White Power movement, as they said, they moved the lyrics of Rogues and Rival (although Rogues more than Rival) of these issues.

Kirk, from FM, was part of Rival as he was in charge of managing the merchandising and negotiating the contract with Rock-O-Rama, which (we assume) would be similar to the one signed Rogues: the recording and subsequent release of three albums. But with the difference that Rival did not diminish its quality from one album to another.

Their first album, "We Got The Right" (1991) comes first in a cassette with a later edition on a vinyl record. The songs that integrated this album let glimpse the sound that began to form in the band: more "basic" and rough rhythms with some arrangement of guitar. What an album of Oi! from the first to the last song.

His second album, "The Truth Will Survive" came with Rock-O-Rama in a CD in 1994 with a problem on the cover: the Celtic cross of the original drawing could not be printed by the German label. For that reason, it is decided to use an alternative drawing by Griffin (who had already drawn his first cover and the one that could not be used), in which a Viking appeared and whose general style was maintained with respect to the censored one. Note that the cassette version of the album was released with the original cover. This record, that included a cover of the song "Government Action" of Skrewdriver, had in general lines a

more epic sound than the first album. Songs like "Border Patrol" or "Secret Army" stand out among all as those that best define the sound we can find in it.

The third album would also come in CD format, again with RRR (finishing with the successful contract of 3 albums) in 1995, with a cover drawn by Eneko this time. They completed their transformation from the basics to the epic, marked by songs like "New World Order", "Take It Back" (which gave the album its name) and "We Will Win".

After leaving both bands Bill was part of bands like Liberty 37, Rebel Hell or People Haters.

We have to mention that thanks to the labels This Means WAR and Total Noise have come the released in vinyl record of the albums "The Truth Will Survive", with the original cover that censured RRR; and "Take It Back", with the participation of Travis of ADR in the layout of the insert. And thanks to Powerfist we can find the reissue of "We Got The Right" by Rival and "From The Dead End" by Rogues in a 12", including two booklets with interviews and material from the bands.





# PLASTIC SURGERY

INTERVIEW TAKER FROM THE SPANISH FANZINE HALLER I Oi! 3

PLASTIC SURGERY is a veteran band from Verona (Italy), probably together with the NABAT, the most named skinhead band in that country. Massimo Menegati, singer of the group, answered us by letter an interview formulated by our cinema explaining the history, adventures, projects and other necessities of this Italian band.



- Tell us a little about the history of PLASTIC SURGERY

Well, the band was formed in '91, and was one of the first punk bands in Verona. Our first concert was in '82, and it was a concert of fights for 3 hours and a half between our followers (fascists, skins and punks for the most part) and local criminals; these attacked several young punks (12 years old), then I (Max) and the whole concert crowd gave our "response" and (strange), in the end the police congratulated us for the lesson given to those bastards... Then came other concerts, beer parties etc .. and early 83, the first Oi concert was held (organized by me) with NABAT, Oi POETS and ROMMEL SKINS. Our last concert with punk bands was that year in Torvicosa. At the end of the 83 we changed our line-up, staying Max (me) singer, Mauro guitar, Gianni (ex ROMMEL SKINS) bass and Franco drummer (It must be said that our former drummer and former bassist made a European Tour with the band of Nina Hagen). In 1984 we gave our first concerts as a skinhead band (This was at the Roman theater in Verona, where the police cordoned off the concert.) The good concert was the video bar, we played with HOPE & GLORY, THE MARMTTAS and THE TABBAN After our performance at the Verona Rock Festival (in '85), we released our first EP "Rivolta" (at the beginning of '86), but the military service brought problems and then came the break between the skinhead part (me and Mauro) and the ambitious part of the band (Gianni and Franco) who dreamed of being "Rockstars." We put Pietro on the bass and without a fixed drummer, so temporarily we are inactive waiting for favorable moments for PLASTIC SURGERY .

- Is PLASTIC SURGERY a political band?

Our songs are not directly political,

but all members are national-revolutionaries. Our concerts are open to those who accept our message or who will listen to our music.

- What are your main musical influences?

U.K. SUBS, LAST RESORT, MOTORHEAD, SKKREWDRIIVER, the first EXPLOITED and others from 77 until now.

- What are you talking about in your songs?

Well, we talk about the 3rd World War that will follow this false situation of false peace and violence, of revolts against the corrupt democratic rulers, the resurrection of brave warriors to destroy the antichrist (?), The new order for each nation, fight against drug, the arrival of the last king: god.

- What people usually attend your concerts?

The Veneto Front Skinheads are our main followers; Then there are also fascists, hooligans and normal people (where are the punks?) to our concert.

- How about the concerts?

About 4 a year, from 81 to 85; It is not easy to find them, although we have a good reception at Rock & Roll festivals because of the number of people who



attend.

- What do you think of the other Italian Oi-Skins bands?

We do not agree with the NABAT and DIRTY JOY. We support bands like PEGGIOR AMICO, POWER SKINS, VERDE BIANCO ROSSO, NOMINA DRESDA, INTOLLERANZA and other bands like that.

- What do you think of the current skin-head scene in Europe?

In Italy there is a powerful scene with good zines like ---- ATTACK, AL NERO, NOT SURRENDER, good bands, a strong hatred towards drugs and, honestly, there are no problems with immigrants (it is easier for other countries to have problems with Italian immigrants ...). On Europe, the scene is getting stronger and more propitious to the creation of a new Europe breaking our chains with U.S.A and U.R.S.S, and cultivating our own traditions. We do not hate the peoples of U.S.A and U.R.S.S, we hate the rulers that divide the world into two gangs of international gangsters. We are against

imperialism. Nor do we have a good opinion of military dictatorships; a dictatorship only serves to give order and defense, but does not give justice to the people. We want a new order, not a prison.

- What do you think about the punk & skin unity?

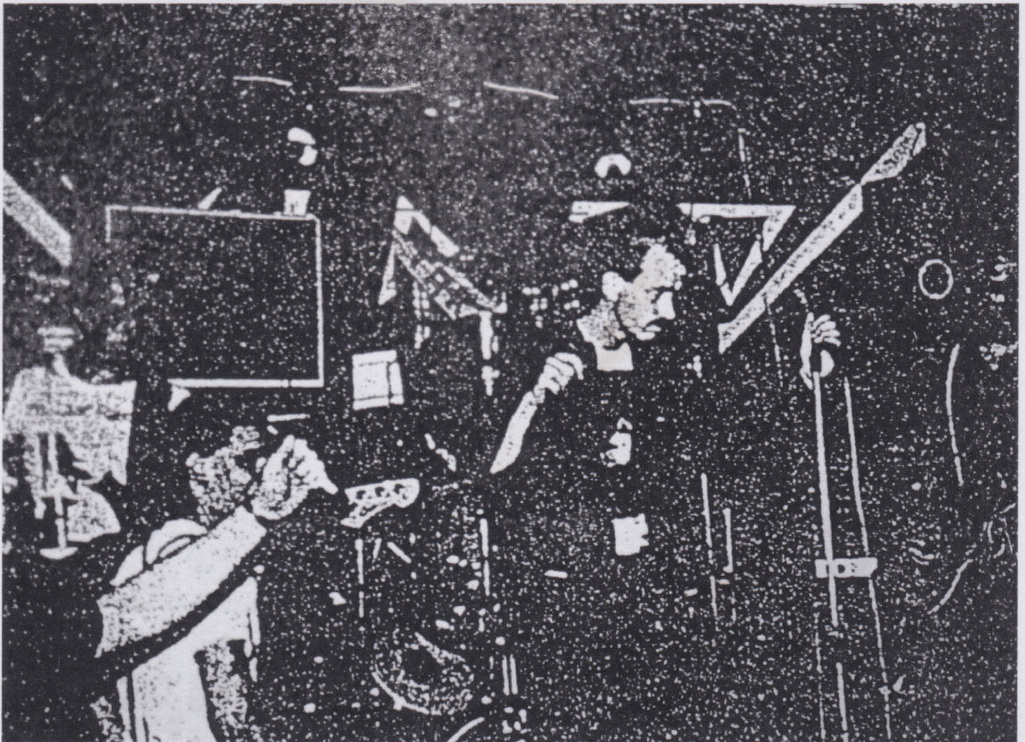
Unity for which you have the same things in common: does a student and a farmer think the same? (for example...)

- Names of any of your songs?

Subnormali, Cambia, Alba Di Fuoco, Questa E La Vita, Charlie, Anche Domani, You, Diference, Vermi, Rivolta, Siamo Noi, Vita Normale, etc.

- Projects for the future?

Retake the activity and record an album or tape with old and new songs; this for us; for each nation, the return to the old traditions, waiting for a new order in the world that respects the nations and their tradition and history. Ciao Haller i Oi skins.



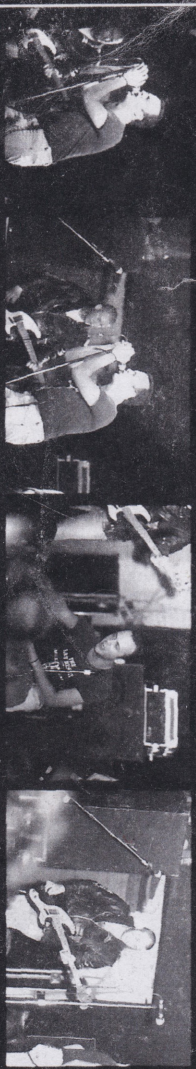




4  
numero

→ 30 → 30A → 31 → 31A → 32 → 32A → 33 → 33A

KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063



→ 36A → 37 → 37A → 38 → 38A → 39 → 39A → 40 → 40A → 41

5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063



→ 42A → 43 → 43A → 44 → 44A → 45 → 45A → 46

KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063 KODAK SAFETY FILM 5063

